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GREAT ART GALLERIES

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This masterpiece of 16th century Dutch Art is one of the most noted gems of the collection. It was purchased by the Marquess of Hertford in 1865, from the Pourtalès Collection for £2,040.

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CASSELL AND COMPANY, LTD.
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GREAT ART GALLERIES

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The National Gallery **The Louvre**
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The Glasgow Gallery
The Wallace Collection

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THE WALLACE COLLECTION

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Painted in 1631. Inscribed *Aetatis suae* 16. With the companion picture it was purchased by the Marquess of Hertford at the sale of the collection of William II. of Holland for £5,565.

Signed and dated 1630. It also bears the inscription *Aetatis suae* 34.

The wife of Mr. Braddyll of Cowishead Priory. Reynolds received two payments of 50 guineas for this portrait, the first in July, 1777.

MRS. ROBINSON ("PERDITA"). GEORGE ROMNEY.

A portrait of the beautiful actress who, when taking the part of Perdita in *The Winter's Tale*, attracted the passion of the Prince of Wales (afterwards George IV.).
(*See also p.* 15.)

THE WATERING PLACE. A. G. DECAMPS.

A water-colour drawing by the great French painter of the gorgeous East. There are no fewer than twenty-eight works by this master in the collection.

LANDSCAPE WITH AN AVENUE. ALBERT CUYP.

This picture, which is also known as "The Avenue of Dordrecht," was formerly in the celebrated San Donato collection, and cost Lord Hertford £5,600.

One of two excellent examples in this collection by the great French painter of light and landscape. It was acquired by Lord Hertford in 1857 for £525.

This is the only attempt by the painter *par excellence* of quietude and repose in landscape to express himself dramatically. It is signed twice—once in red in the left-hand bottom corner, and in black in the opposite corner. It was exhibited at the Salon in 1859 and again in 1867.

Known as *Le Chiffre d'Amour*, the picture was purchased at the De Morny sale for £1,400.

MRS. ROBINSON ("PERDITA"). T. GAINSBOROUGH, R.A.

Gainsborough here almost reached the highest level of his art. "Perdita" is shown holding a miniature of her soon-to-be-faithless "Florizel." A small sketch for this picture was recently discovered at Windsor Castle.

(*See also p.* 9.)

THE VISIT OF VENUS TO VULCAN. BOUCHER.

In no other collection can the work of this painter-decorator of the Louis XV. period be so well seen, for here it is in association with furniture, etc. of the same period.

This and the opposite illustration belonged to a set of four panels painted for the boudoir of Madame de Pompadour, who was an enthusiastic patron of the artist.

There are four examples of the work of this pupil of Rembrandt in the collection, two of which are varying versions of this subject.

Better known as *La Femme à l'Éventail* ("The Lady with the Fan"). It once belonged to Lucien Bonaparte, but Lord Hertford bought it at the Aguado sale for £525.

THE MARGIN OF A CANAL.

J. VAN DER HEYDEN.

One of three typical examples of the work of this painter of street scenes of 17th century Holland. The figures were painted by Adriaen van de Velde.

"La Camargo," an 18th century Parisian star of the ballet, was in private life Mlle. M. A. Cruppé. Lancret painted several portraits of her, and Voltaire celebrated her in verse:

"Ah! Camargo, que vous êtes brillante."

This brilliant pupil of Canaletto is represented here by nine works, all views in Venice, of which this is one of the finest.

There are no fewer than sixteen of these minutely painted examples of Meissonier's art in the collection. This work measures but $7\frac{1}{2}$ in. by $9\frac{1}{4}$ in.

A COAST SCENE. R. P. BONINGTON.

Represented by twenty-four water-colours and eleven oil paintings, Bonington's art can here be studied in all its aspects. An Englishman by birth, his art training was wholly French.

This was one of the series of pictures engraved by William Ward, Morland's brother-in-law.

THE BURGOMASTER, JAN PELLICORNE, AND HIS SON. REMBRANDT.

This work, and its companion on the opposite page, were probably painted in 1633. They came from the collection of William II. of Holland, and cost Lord Hertford £2,596.

SUZANNA VAN COLLEN, WIFE OF JAN PELLICORNE WITH HER DAUGHTER. REMBRANDT.

It may be noticed that while the Burgomaster presents his son with a well-filled purse, the little daughter is proffered but a single coin by her mother.

One of the most delightful of the twenty-one Greuzes in the collection. At the Pourtalès sale Lord Hertford bid £4 000 to secure it.

DON BALTASAR CARLOS IN INFANCY. VELAZQUEZ.

The son of Philip IV. when but three years of age. One of three portraits of the Prince in this collection.
(*See p.* 44.)

L'Amateur d'Estampes is perhaps one of the most wonderful of Meissonier's gem-like works.

THE LETTER WRITER SURPRISED. G. METSU.

A fine example of this Dutch artist's work. It is signed in full "Gabriel Metsu" on the paper by the inkstand.

There are eighteen views of Venice here—chiefly on the Grand Canal—by Antonio Canale, though the official catalogue warns us that the majority of them are ascribed to him "for the sake of convenience, and cannot be reckoned as more than school pieces."

C (Wallace)

Nowhere else in England can the work of Watteau be so well seen as at Hertford House. This is one of nine canvases by this 18th century painter-poet of France.

One of four works in the collection by this modern French artist. It appears from the signature to have been painted in 1846.

A VILLAGE SCENE. ISACK VAN OSTADE.

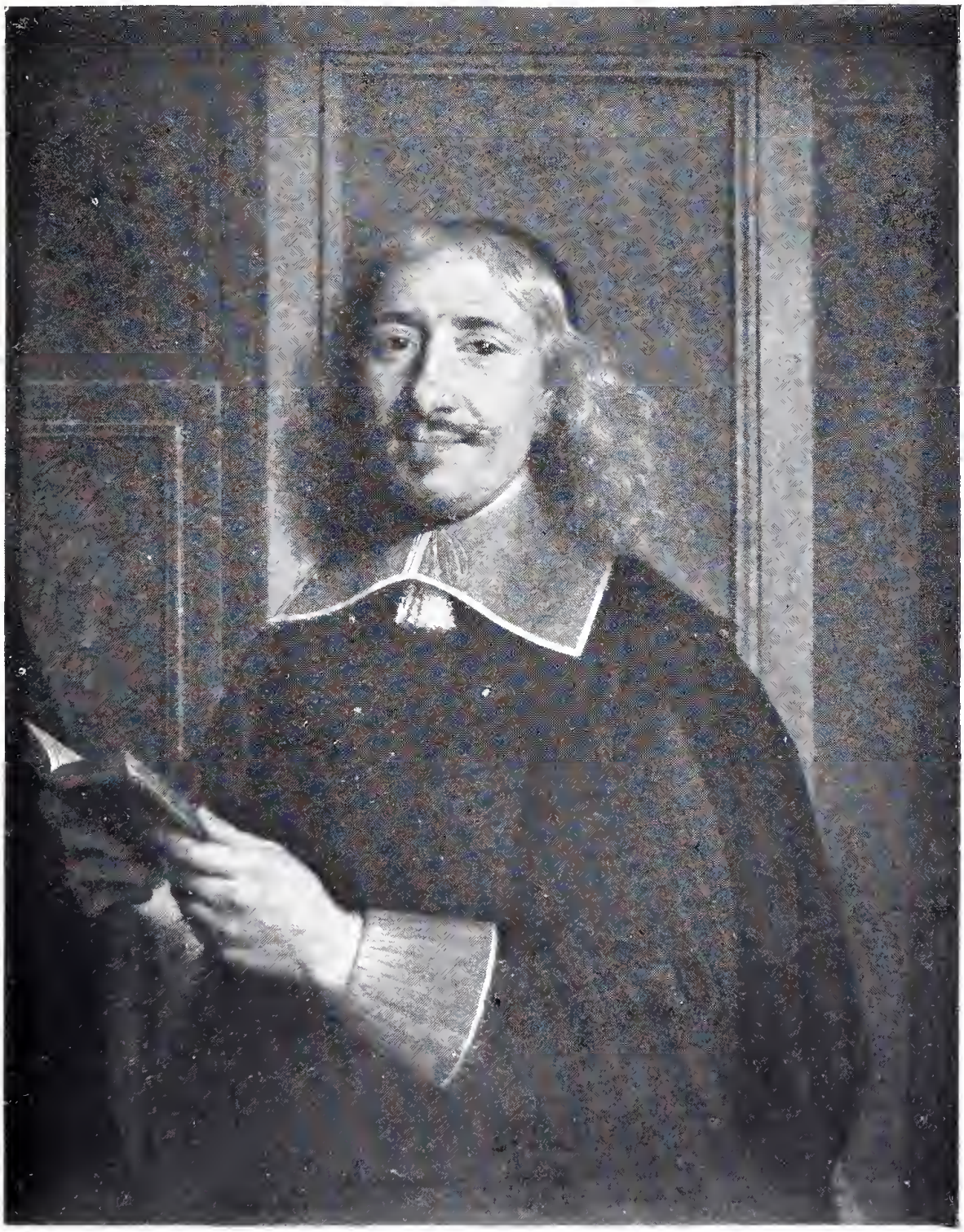
One of the pictures inherited by Lord Hertford. It was acquired from Lord Rendlesham's collection for the small sum of £78.

The finest of Rubens' landscapes. A smaller version is in the Munich Pinakothek. Purchased at the Earl of Orford's sale for 4,550 guineas.

Known also as "The Meadow," this picture was formerly in the Hope Collection, and was acquired at its sale in 1849 for £804.

This was one of the special pictures hung by the Marquess of Hertford in the *Rotonde* of his Parisian Gallery, which was reserved for the gems of the collection.

ROBERT ARNAULD D'ANDILLY. PHILIPPE DE CHAMPAIGNE.



This portrait of a 17th century ecclesiastic was long supposed to be that of Archbishop Fénelon, but it is now definitely believed to be Robert Arnauld d'Andilly, a prominent Jansenist.

INTERIOR WITH WOMAN AND BOY — PIETER DE HOOGHE.

A remarkably fine example of this painter's work. The gradation of light from the interior to the full blaze of daylight through the further door shows De Hooghe at his best. The picture cost Lord Hertford £2,000.

FÊTE CHAMPÊTRE. J B. J FATER.

With the exception of the Prussian Royal Collection, none other contains a larger number than the Wallace of the works of the chief imitator of Watteau. This is a characteristic example.

One of several portraits of the celebrated actress painted by Sir Joshua. Lord Hertford bought it at the Wynn sale for the small sum of £64.

Sometimes called "The Wife of Cornelius de Vos." It is, however, generally believed that it is a portrait of Isabella Waerbeke, wife of Paul de Vos. It was bought at the Redleaf sale for £787.

DON BALTASAR CARLOS IN THE RIDING SCHOOL. VELAZQUEZ.

Represents the young Prince when about seven years of age. A somewhat similar picture is in the possession of the Duke of Westminster.
(*See p.* 29.)

A favourite subject of the artist's. This version was engraved by Thomassin under the title of "*Le Concert-Italien.*"

This representation of a tragic event of mediæval Venice is a characteristic work of this great dramatic painter. An inscription on it runs: "PAX TIBI MARCE EVANGELISTA MEUS."

Widely known through the engraving by De Launay by its original title, "Les Hasards heureux de l'Escarpolette." Painted in 1768 for the Baron de St. Julien.

An unusual but masterly example of this artist, who was German by birth, but wholly Dutch in his art. It is signed on the frame *C Netscher*, 1664.

MRS. RICHARD HOARE WITH HER INFANT SON. SIR JOSHUA REYNOLDS.

This portrait of Mrs. Hoare, of Boreham Park, was probably painted about 1783. The infant afterwards inspired Sir Joshua to one of the best of his child-pictures, the "Master Hoare" of 1788.

A view on the Fifeshire river by this prolific painter. His early experiences as a sailor gave him a lasting love for the sea, which found expression in his art.

A characteristic example of the work of the artist tavern-keeper of Leyden. It is signed and dated 1664.

Purchased by Lord Hertford at the Rogers sale for £183.

A pupil of Allart van Everdingen, Ruisdael painted many pictures based on the style of that Norwegian painter of waterfalls and woods. They have an air of realism, though there is no record of Ruisdael ever visiting the land of fiords.

SHIPS IN A BREEZE.

W VAN DE VELDE THE YOUNGER.

One of the most realistic of the 18th century Dutch marine painters, the younger Van de Velde had an intimate acquaintance with the sea. Both he and his father held positions under the English Admiralty.

The incident of the title of this picture is relegated to the far background; it is but supplementary to the characteristic group of soldiers—contemporary with the artist—who form the guard.

One of the finest works in England by this artist. It was purchased at the sale of the collection of William II. of Holland for £2,320.

This picture was painted specially for General Phipps in 1824, and the "sportsman" is a portrait of the general himself. At the sale of his collection it was sold for £402.

A charming example of the work of this great "little master." It was purchased from the Casimir-Perier Collection for £640

THE HIRED ASSASSINS. J. L. E. MEISSONIER.

This suggestion in miniature—it only measures $14\frac{1}{2}$ in. by $11\frac{1}{4}$ in.—of a tragedy is one of the most noteworthy of the Meissoniers in this collection.

This was declared by Sir Joshua one of his "half dozen original things" – more than which he believed no artist was capable of producing. Lord Hertford paid £2,205 to secure it.

THE LISTENING GIRL. J. B. GREUZE.

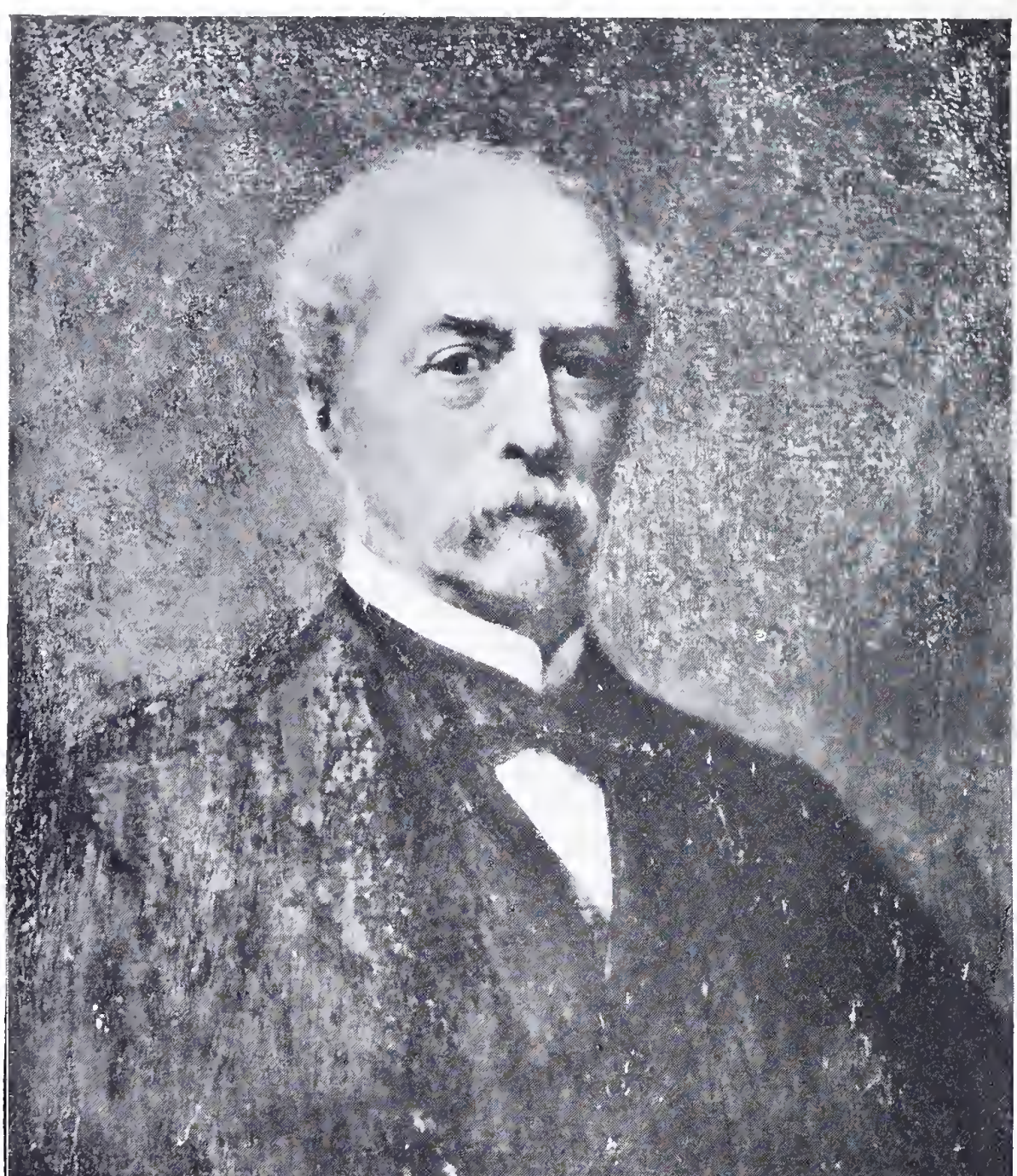
One of the more simple of Greuze's pretty child subjects. Lord Hertford paid £1,260 for it.

QUEEN MARY STUART ("LE DEUIL BLANC"). AFTER CLOUET.

The original drawing by Clouet, on which this and several other similar portraits are based, is in the Bibliothèque Nationale, Paris. Mary is in white mourning for François II. of France.

One of the many repetitions of this portrait. The motto at the top is "*Fallax gratia et Vana est pulchritudo*" (Beauty is a false and a vain grace).

SIR RICHARD WALLACE. W. R. SYMONDS.



The art collection of the fourth Marquess of Hertford was bequeathed to Sir Richard Wallace, and was offered by him to the nation. The negotiations fell through, but on the death of Lady Wallace it was found that she had bequeathed the collection for a national possession.

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